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pathos. But great as is his mastery over the pianoforte, some of the exquisite effects he produces, are due to the unapproachable instruments upon which he plays. The Chickering pianos are unapproachable in the refinement of their tone, and in those rare qualities, sympathy and variety, which afford the most delicate coloring, while their grand sonority gives the means of contrast by a free power without noise or indistinctness. The touch too is of that fine and delicate quality, which renders everything possible on the instrument, from the merest translucent whisper, to the majestic thunder-roll of sound.

Mr. Wehli, who is the most acute and searching judge of a pianoforte, selected the Chickering pianos because of their special adaptability to the wants of an artist, and because they are the only concert instrument capable of expressing the whole soul of a creative artist. Therefore, while we award unqualified praise to the artist, let us not forget the means by which his success is secured.

This concert was quite an artistic success; let us hope that it was also a success in a pecuniary point of view.

#### MISS MARIA BRAINERD'S CONCERT.

This excellent and favorite artist gave her annual concert on Tuesday evening last. There was a very large and fashionable audience assembled, a proof that even in these hard times true merit can find a liberal patronage. Miss Brainerd provided a very interesting programme for her friends, her assistants being Signor Severini, Mr. Alfred H. Pease, and a full orchestra, led by Theodore Thomas, with Dr. Glare W. Beames, as accompanist.

Miss Brainerd's voice was in fine order, better than we have heard it during the past two years. It was clear, and bright, and perfectly under her control, and she sang in pure taste, and with sweetness and brilliancy. One of her most brilliant efforts was Ardit's Waltz movement, "L'Eostasi," which she gave with a *bravura*, which secured for it an unanimous encore, to which she responded by singing Gounod's charming Barcarole. In all her selections she was equally happy, and met with that warm appreciation which her artistic efforts so richly merited. Her whole performance on Tuesday evening added greatly to her already excellent and well earned reputation.

Signor Severini apologized for being ill, but manfully endeavored to do his best, and he succeeded so well that, despite his plea of sickness, the generous public insisted on encoreing his efforts, an unreasonable demand to which he good-humoredly responded.

Mr. Alfred H. Pease played well on this occasion. His execution was clear, well defined, and more strongly phrased than usual. We would suggest, however, that his habit of throwing up his hands is an unnecessary exaggera-

tion; also that his wrists are too stiff, a fault which gives to his passages of force, the appearance and effect of thumping. If the action of his wrists was more free, it would give to his playing the one grace which it needs. He made a hit with his public, and received the honor of encores.

The orchestral performances were pleasant features in a programme which was altogether pleasing.

#### SEVERINI & PEASE'S SECOND MORNING CONCERT.

The Morning Concerts inaugurated by Signor Severini and Mr. Alfred H. Pease, have proved a decided success. They seem to have enlisted the interest of the ladies, who have thrown around them the eegis of Fashion, and thus secured to them a brilliant attendance. At the second concert the room was literally thronged with ladies, who testified their approval of the entertainment offered them by repeated and vehement encores.

Mr. Pease played selections from Chopin and Raff, and his own duett on subjects from "Faust," with greater precision and more fluent brilliancy, than he has previously achieved before the public. Mr. Pease's intelligent perseverance is becoming evident in the improvement in his technique, and in the control which he now seems to hold over himself—one of the most important points in the struggle for success before the public.

Signor Severini sang several songs in a very sweet and expressive manner, and won a full share of the approbation of the fair audience assembled. Signor Severini would greatly increase the effectiveness, by throwing more force and vivacity into his style, which is at present rather too languishing in its character.

The buffo duo between Signori Severini and Fossati was the best vocal effort of the concert. It was really admirably sung, the rendering being both spirited and dramatic. Signor Fossati also sang two arias in most excellent style.

The Third Morning Concert will take place at Steinway's Rooms, on Monday, the 25th inst., at three o'clock, p. m., when another full and fashionable attendance may be expected.

THEO. THOMAS' FOURTH SYMPHONY SOIREE.—The fourth Symphony Soiree will take place this evening at Steinway Hall. Mr. Thomas has selected a brilliant programme, both in novelty and excellence. The selection is as follows: Suite in Canon form, Op. 10, J. O. Grimm, for string instruments alone; March and Chorus, "Ruin of Athens," Beethoven; Second Episode from Lenau's Faust, Liszt, and the *Eroica* Symphony, Beethoven. The Mendelssohn Union, under the direction of Mr. W. Berge, will sustain the choral portion.

—(For the American Art Journal.)

#### ECHOES!

Echo—echo, hast thou ever,  
From that lonely pine-girt shore,  
Sent thy clear voice back repeating,  
Sounds divine as these before?

Has there e'er o'er moonlit waters,  
Borne upon the evening breeze—  
Come to tempt thee into mocking  
Songs so strangely sweet as these?

Songs that need no words of language;  
For each note with meaning fraught,  
Whispers through its mournful minor,  
All the writer felt and thought.

It were rapture once to hear them,  
In a holy place like this;  
But with thy sweet voice repeating,  
Every note brings added bliss!

Like this lake's own bright reflection,  
Fairer than the scene it shows;  
So thy tones are softer, sweeter,  
Than from silver cornet flows!

And we wait in thrilling silence,  
When its flashing throat grows dumb,  
For thy tender purer rendering—  
Over moon-lit waves to come.

Wait in silence—almost anguish,  
For the *Spring Song's* dying note;  
For the *Greeting*, from woods wafted,  
To our quiet, drifting boat.

Echo—echo, hast thou treasured,  
All the songs we taught that night?  
In our hearts thy voice has written  
Every note on lines of light!

February 17, 1867.

#### FIFTEENTH WEDNESDAY POPULAR CONCERT.

Very unfavorable weather somewhat diminished the attendance upon this last Parepa concert. That popular singer was, however, in good voice, and received enthusiastic applause for all her parts in the programme. "Son vergine vezzoza" brought out her best traits of vocalization, and its repetition was heartily enforced.

Mr. S. B. Mills gave Liszt's fantasia upon "L'Africaine" themes, with remarkable clearness and *verve*. Mr. Carl Rosa played in his usual style, and the orchestra contributed several acceptable performances, the selections from "Il Trovatore" being most popular with the public.

Instead of the usual Wednesday concerts, a series of grand Oratorio performances will be given, with excellent soloists and sufficient choral force.

Handel's "Messiah" will inaugurate this new series, on Wednesday evening next.